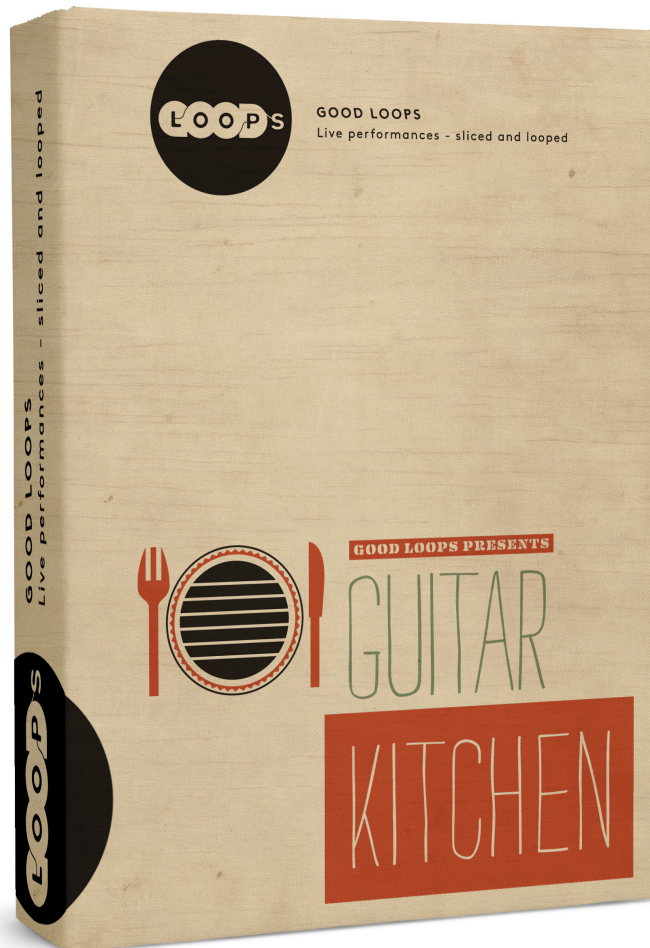


Guitar Kitchen Vol. 1



A collection of acoustic guitar recordings designed to inspire for all your indie singer-songwriter needs.

Thank you for choosing Guitar Kitchen Vol. 1

This library contains loops for 9 songs consisting of multiple sections with up to 3 different parts played on acoustic guitar.

Formats:

ACID® Loops

Apple Loops®

ReCycle®

Native Instruments Kontakt®

Use cases:

Film:

Filmscoring is great and in the past 80 years it was pretty much the only way to expose a large audience to orchestral music. But sometimes the emotions required by the film need to be more intimate. In this situation you can quickly show your director some alternate ideas and moods for a specific scene. You can even work the samples in this library into or out of your existing cues.

Advertisement:

Things move fast in the advertising industry, but what stays constant is the need for real and down to earth emotions. So if the next time an agency calls you to hand over sketches and moods for a commercial you'll be ready!

Corporate videos:

Sometimes a thoroughly produced song with a vocalist overwhelms the picture. Now you can use these songs as instrumentals: they'll set the warm mood but don't overpower the emotion of the corporate film. (This goes for family videos as well!)

And of course... fun!

Songs Overview

Song	Tempo	Time Signature	Key	Files
Delight	158	4/4		25
Lavish Break Of Day	138	4/4		104
Let's Make It Posh	124	4/4		34
Love Everyone	76	4/4		32
Nothing Complicated	91	4/4		30
Restraint	96	4/4		39
Shiny New Bag	140	3/4		42
Still Visible	110	4/4		27
Whirling World	108	4/4		84

Installation:

Apple Loops

1. Open a Finder window alongside Logic Pro.
2. Navigate to the folder that contains the Apple Loops.
3. Select the Apple Loops in the folder and drag them into the Loop Browser.

The loops are added to the Apple Loops library and indexed. When this process is finished, the loops are directly available in the Loop Browser.

If you drag a folder of loops that are located on the same drive and partition as the Loop Browser, the loops will be left at their current location, and an alias of the folder will be created in ~/Library/Audio/Apple Loops/User Loops.

If the loops are located on a different drive or partition, you are asked whether you want to copy them to the loop library, or index them at their current location (loops added from optical media are always copied).

If you choose to copy them, the folder containing the loops are copied to ~/Library/Audio/Apple Loops/User Loops/.

If you choose to index them at their current location, an alias to the folder is created in ~/Library/Audio/Apple Loops/User Loops/.

Acidized .wav files

The carefully designed and edited acidized .wav files can be used in every major sampling/looping device on the market. Since every DAW or sample player handles ACID Loops

differently, please refer to the manual of the audio software you use to find out how to use ACID Loops with that particular software.

Stylus RMX®

Use the “SAGE converter” that was installed into your Applications directory when you installed Stylus RMX to convert the .rx2 versions of the loops to Stylus RMX Format.

Please note: you will have to drag a whole folder to the SAGE Converter window in order to convert them.

Native Instruments Kontakt

The folder containing the Kontakt instruments and the associated samples can be anywhere you like.

You need to manually move the image file “glgkui2.tga” in the instruments to the following folders:

Windows:

- ~\My Documents\Native Instruments\Kontakt 5\

Mac:

- ~/Documents/Native Instruments/Kontakt 5/

If Kontakt asks for the samples select “Browse for folder” and navigate to the folder containing the Guitar Kitchen multi-instruments

Notes on the editing process:

One of the challenges of looping strummed acoustic guitars is, that the attacks start slightly before the beat. Cutting on the beat would mean that the strumming attack would not be present in the loop. So I’ve decided to move the first attack of a section a little bit back so that the attack is fully audible. This way, the rest of the loop maintains the musical feel of the performance while at the same time allowing for a real loop to loop in a DAW grid.

If you would like you could slice the loop again somewhere in the first beat and move it over to a little bit before the beat.

Please see this video for an explanation of the editing process: <http://www.hanshafner.de/sl/7q>

In the Kontakt versions of the loops using a real performance runs into a different challenge: in this case the individual bars are also looped, but since the recording wasn’t designed to be looped for each measure, they aren’t quite as symmetrical as in a traditionally produced loop library. This means, that if you play a note and just hold it, the timing will drift apart. I suggest instead of holding a note in order to loop a measure to loop the MIDI note instead. That way you’ll get much better timing.

Kontakt mapping:

I've tried to stick to this mapping system for all of the loops in a Kontakt instrument:

Intro - starts at C1

Vers - starts at C2

Chorus - starts at C4

Bridge - starts at C5

This mapping may vary according to the number of bars in each sections and the resulting notes needed to play them as well as the amount of sections included.

Multis

Every song is available as a Multi Instrument containing all the instruments associated with that song. Mostly the Multi Instrument will contain 2 to 3 instruments and you will have to create MIDI tracks in your DAW to play those.

We recommend loading the Multi Instrument since you then don't have to think too much about which part is available where, you just create 3 MIDI tracks patched into the instrument channel with the Kontakt instance and away you go.

Looping

I took great care so that the loops are clean in the Kontakt version. However: I would suggest that instead of holding the MIDI notes in your arrangement create a MIDI note for the duration of the loop and then loop the MIDI note. That way the timing of the loops is more precise.

The loops in the Kontakt instruments are mainly designed for improvisation and trying things out. Once you found the pattern you like, sequence it without holding the notes across several bars.

Transpositions

Native Instruments Kontakt® features a real time transposition algorithm ("time machine pro") that is used by the script to transpose the loops.

The Octave notes surrounding MIDI note C0 are used to transpose the loops. The transpositions go up 7 steps to G0 and down 5 steps to G-1 providing a whole octave of transposition.

Smaller transpositions (up to a major third) sound better due to the "Time Machine Pro" algorithm in Native Instrument Kontakt®.

Controlling the channels - stereo vs. mono

In the Kontakt version of the loops I've decided to go with the microphone recordings as stereo files. Mostly the body microphone left and the neck microphone right. That way you have a lot of control over how you would like to position / pan the loops. Please read the following section for

an explanation of the stereo “Stereo Modeller” and also consult the Kontakt 5 Application Reference for in in depth description of the effect.

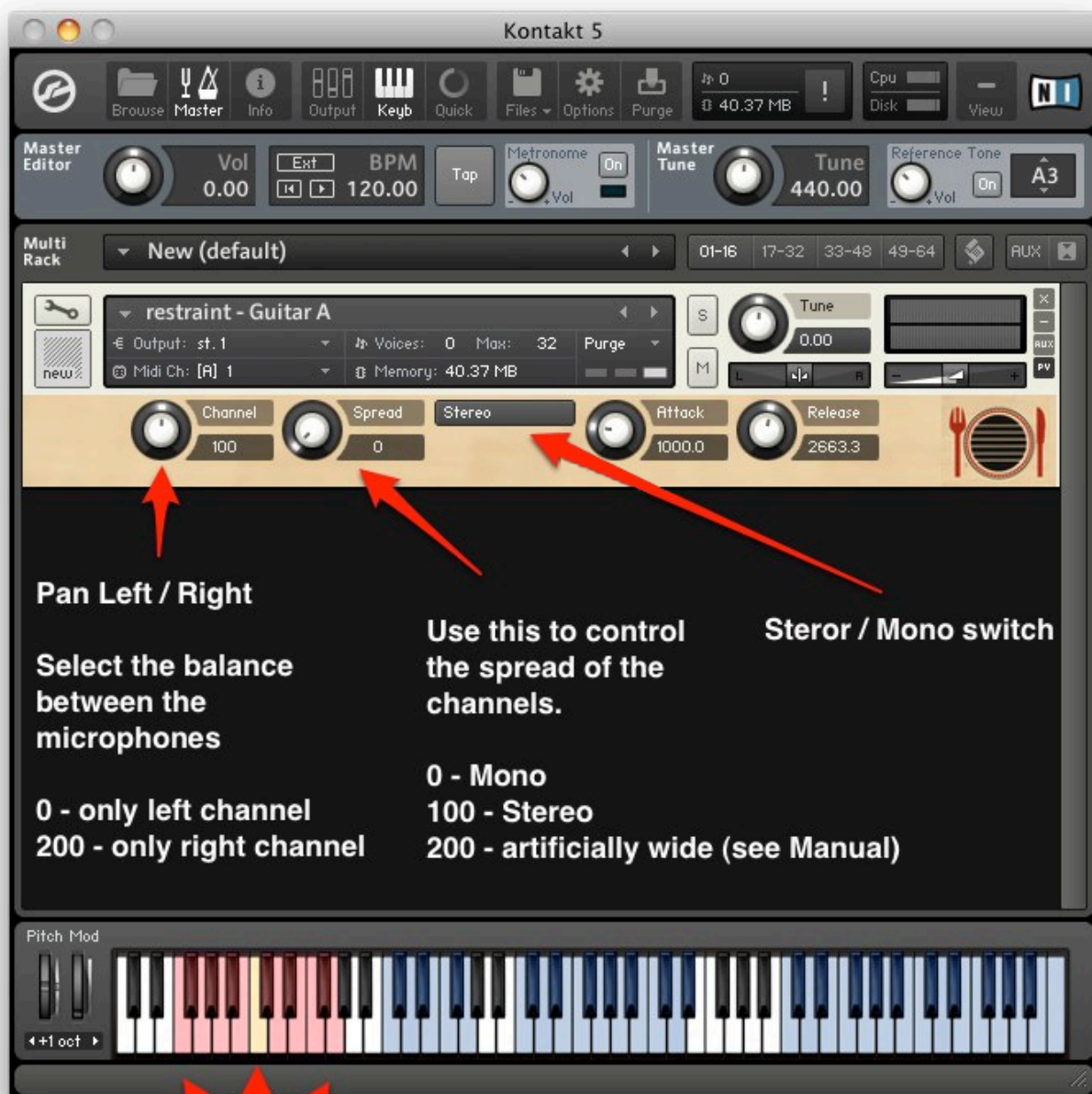
Use the **Channel** knob to control the balance between the left and right channel. Turning to only one side plays only that channel.

Use the **Spread** knob to turn the signal into a mono signal or an artificially wide stereo image. The artificially wide stereo spread does some weird things to the signal so please use settings higher than 100 with extra caution.

See the screenshot on the next page and this video <http://www.hanshafner.de/sl/7s> explaining how to best use this feature.

Attack and release

Use the envelope knobs to adjust the attack and release times. For some tempos or in some situation this may be preferred, it all depends on your taste.



Pan Left / Right

Select the balance between the microphones

0 - only left channel
200 - only right channel

Use this to control the spread of the channels.

0 - Mono
100 - Stereo
200 - artificially wide (see Manual)

Stereo / Mono switch

Transpose keyswitches

Credits:

Guitars:	Ilja Coric Pivo Deinert Jens Gebel Dirk Hohmuth Christian Kreutzer Jenny Weisgerber	www.iljacoric.com www.pivo.de www.citysoundfreiburg.de www.almostcharlie.com http://www.myspace.com/christiankreutzer www.jennyweisgerber.de
Transposition Script:	Mario Krušelj	
Rex-Files:	Djordji Micic Carlo Kretschmar	www.speedupmydaw.com
Design:	Robert Hak	www.hakdesign.com
Testing:	Ingo Frenzel Ingmar Süberkrüb Stephan Römer	www.ilfmusic.eu
Everything else:	Hans Hafner	

License:

The loops and audio files contained on this product are licensed, not sold to you, the individual end user, by Good Loops. This license is non-exclusive and non-transferable. This license applies only to the individual end user who has purchased an original, authorized and lawfully acquired copy of this product from a dealer or distributor authorized by Good Loops. All samples remain the property of Good Loops and are licensed only for use in the creation of a recorded or live performance that includes the licensed samples as part of a derivative musical work created by the licensed end user. This license expressly forbids resale, rental, loan, gift or transfer of these samples in any format or via any medium, except as part of a derivative musical work. These samples may not be used in any sample library product, whether unmodified or as part of a derivative work.